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INSERVICE VIDEOS IN GUIDED READING,
WRITERS' WORKSHOP AND WORKING WITH WORDS

A Project
Presented to the
Faculty of
California State University,
San Bernardino

In Partial Fulfillment
of the Requirements for the Degree
Master of Arts
in
Education: Reading/Language Arts

by
Hester Thompson Turpin

June 1998

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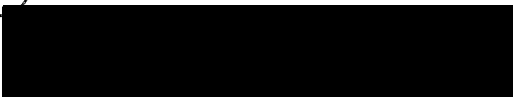
Approved by:



Joseph W. Gray, First Reader

6/10/98

Date



Angelia Wyles, Second Reader
Director of Special Projects
Colton Joint Unified School District

ABSTRACT

"The key to improving literacy instruction in California is professional development and teacher preparation," (p. 15) notes a 1996 report by the California Education Policy Seminar and California State University Education Policy Seminar and California State University Institute for Education Reform. The report goes on to say,

Teaching reading is a complex activity. Teachers must be equipped with the necessary practical skills and underlying linguistic understandings in order to have a repertoire of techniques that will enable all children to learn to read. So much has been learned about reading and literacy recently that both preservice educators and those already teaching will need up-to-date information on best practices. (p. 15)

This project was developed to meet the needs of teachers who have been trained in the components of balanced literacy--reading aloud, shared reading, guided reading, modeled writing, interactive writing, guided writing, writers' workshop and working with words.

A needs assessment questionnaire was given to teachers who had received early literacy training at three Colton Joint Unified School District schools during 1996-97 school year. They ranked, in order of preference, the components of a balanced literacy program they would most like to see in a video. The top three components selected were guided reading, writers' workshop, and working with words.

The project provides a discussion of the theory and

research on each of the components of balanced literacy.

The appendices provide a detailed use of each video. This includes activities before viewing each video, a focus for viewing the video, and a discussion guide for use after the video. The appendices also include suggestions for further professional development and a bibliography for each video.

ACKNOWLEDGMENTS

I greatly appreciate the support of my husband, Joseph Turpin, who helped me on every step of this project. His encouragement and suggestions helped me in the completion of this project.

I also wish to thank Joseph Gray and Angelia Wyles for being my first and second readers.

Thank you also to the excellent teachers of Colton Joint Unified School District, who shared their classrooms for video taping--Rochelle Baker, Nancy Beckwith, Shelley Ferguson, Mollie Gainey-Stanley, Barbara Jones, Harriet Pine, and Nancee Simpson.

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INTRODUCTION AND STATEMENT OF THE PROBLEM

This project will consist of a video, based upon a teacher need assessment, depicting three components of a balanced literacy program. The three components to be covered are: guided reading, writers' workshop, and working with words. Education research behaviors and proven strategies will be discussed in each component as well as suggestions for use and discussion of the video. Handouts will be included to use with each component covered in the video.

Part of the problem in providing training in the components of a balanced early literacy program has been the difficulty of participants not seeing a component in action without actually visiting a classroom. Demonstration is one of Brian Cambourne's (1996) conditions of learning.

"Learners are more likely to engage deeply with demonstrations if they believe they are capable of ultimately learning or doing whatever is being demonstrated" (p. 13). It is believed that by using videos of teachers in our district to model the components for their colleagues, teachers will be able to "engage" more deeply and feel able to do what is demonstrated. Demonstration using a video will lead to translating theory into effective classroom practice.

The use of technological resources, such as videos, enhance teacher education by serving as a reinforcement tool

and enhancing motivation (Pedras, 1996). While a component of early literacy can be introduced through lecture, seeing it in action in a video reinforces the concept of the component. Seeing the component being modeled by a classroom teacher increases the motivation by realizing that it can be done by everyone. The video taping of teaching episodes has been recommended as one form of anchored instruction or situated learning, enabling students to make the connections between theory and practice (Ludlow, 1997).

Engagement is another of Cambourne's (1996) conditions of learning. Videos and modeling done by teachers within the Colton Joint Unified School District meet all parts of Cambourne's principles of engagement:

1. Learners are more likely to engage deeply with demonstrations if they believe that they are capable of ultimately learning or doing whatever is being demonstrated.
2. Learners are more likely to engage deeply with whatever is being demonstrated if they believe that learning whatever is being demonstrated has some potential value, purpose and use for them.
3. Learners are more likely to engage with demonstrations if they're free from anxiety.
4. Learners are more likely to engage with demonstrations given by someone they like, respect, admire, trust, and would like to emulate. (p. 13)

Videos allow for this engagement of learners by demonstrating in a risk-free environment, and engaging the

learners by using classroom situations with which they are familiar.

The videos, with discussion guides, are intended to provide teachers with the modeling and engagement needed for teacher growth and development in the components of a balanced comprehensive early literacy program. As stated in the Reading Program Advisory (1996), one of the effective professional development practices includes "opportunities to reflect on and analyze individual professional practices through model lessons" (p. 24). As a literacy trainer for the Colton Joint Unified School District, the researcher has observed that when trainees see the techniques in use, they more readily adapt the strategies themselves. A video is a way to make these "model lessons" available.

To determine which components of a balanced literacy program needed the greatest reinforcement, a questionnaire (see Appendix A) was prepared. This questionnaire, along with a permission form for taping (see Appendix B) was sent out to teachers who had received early literacy training at three Colton Joint Unified School District schools. The researcher determined that the teachers already trained in balanced literacy in the 1996-97 school year, would be most able to reflect on their experiences in understanding and practicing the specific components. They would also be able to suggest which components needed to be revisited or reinforced. The questionnaire asked the teachers to rank,

in order of preference, the components of a balanced literacy program that they would most like to see in a video. The components to be ranked were: reading aloud, guided reading, interactive writing, writers' workshop, and working with words. The order of preference was as follows:

1. Guided reading
2. Writers' workshop
3. Working with words
4. Interactive writing
5. Shared reading
6. Reading aloud

As a result of the feedback (see Appendix C), it was decided to focus on the top three components -- guided reading, writers' workshop, and working with words.

REVIEW OF THE LITERATURE

In the document, Building a Powerful Reading Program: From Research to Practice (1996), recommendations were made for professional development. One of the recommendations for effective inservice education is to "assist teachers to effectively implement balanced literacy programs" (p. 17). What is a balanced literacy program? According to Every Child a Reader The Report of the California Reading Task Force (1995), a balanced and comprehensive approach to reading must have:

- (1) a strong literature, language, and comprehension program that includes a balance of oral and written language;
- (2) an organized, explicit skills program that includes phonemic awareness (sounds in words), phonics, and decoding skills to address the needs of the emergent reader;
- (3) ongoing diagnosis that informs teaching and assessment that ensures accountability; and
- (4) a powerful early intervention program that provides individual tutoring for child at risk of reading failure. (P. 2)

In order to meet the components of a balanced, comprehensive reading program, the California Reading Task Force stated that it should be organized around five strands: (1) Oral language, listening and speaking; (2) Awareness of sound, symbol, and structure; (3) Skills integration; (4) Reading and comprehension strategies; and

(5) Writing, vocabulary, and spelling (1996, p.1).

Appropriate activities for each strand are found in reading aloud, shared reading and writing, guided reading and writing, and independent reading and writing.

Margaret Mooney in her book, Reading To, With, and By Children, (1990) approaches the idea of a balanced literacy program by saying that children learn to read and write if they experience a program which includes:

- talking to children
- talking with children
- talking by children

- reading to children
- reading with children
- reading by children

- writing to and for children
- writing with children
- writing by children (p. 9)

Mooney goes on to explain that there are different approaches to provide these experiences of talking, reading, and writing to, with, and by children. These approaches include; reading to children, shared reading, guided reading, independent reading, modeled writing, interactive writing, and independent writing. Embedded in each of these approaches are the skills. "Whatever the stage of a reader's development, skills are interdependent. No one skill can be learned, used, or evaluated in isolation" (p. 151).

Helen Depree and Sandra Iversen in their book, Early Literacy in the Classroom, (1994) approach a balanced

literacy program much the same way as Margaret Mooney's to, with, and by approaches in talking, reading and writing. Dupree and Iversen say the key to a well-balanced language program is to give opportunities using six modes of language. The six language modes are: listening, reading, viewing, speaking, writing, and presenting. The modes are integrated and occur in many combinations. In order to gain control over the reading and writing processes, experience has to be provided using the six language modes. Experience is provided by offering a program that offers a balance of these six language modes. Experiences in reading aloud, shared reading, guided reading, independent reading and in modeled writing, interactive writing, guided writing, and independent writing cover the six language modes. As with Margaret Mooney, Depree and Iversen (1994) say a balance of these experiences provides a time for children "to gain control over the reading and writing process" (p. 8).

Regie Routman and Andrea Butler (1996) talk about confidence and independence, children need to develop skills and strategies to help them when reading and writing. Children develop these skills and strategies through experience. These experiences occur with a combination or balance of reading and writing aloud, shared reading and writing, guided reading and writing, and independent reading and writing.

In both, Dancing with the Pen (1992) and Reading for

Life (1997), the close relationship between reading and writing is recognized as is the need to provide a variety of approaches in teaching reading and writing. "To meet the divergent needs of learners in their classrooms, teachers should plan for a balance of writing approaches, in the same way as they balance their reading approaches, in the same way as they balance their reading approaches" (Dancing with the Pen, 1992, p. 108). This means planning for reading aloud, shared reading and writing, guided reading and writing, and independent reading and writing.

Irene Fountas and Gay Su Pinnell in their book, Guided Reading (1996), talk about a balanced literacy program as a "flexible framework" for teaching literacy in the primary grades. The framework, has eight components with oral language as the base. The eight components are:

1. Reading aloud
2. Shared reading
3. Guided reading
4. Independent reading
5. Shared writing
6. Interactive writing
7. Guided writing or Writing workshop
8. Independent writing

Another part of the framework is devoted to letters and words and how they work. This is done within the context of each component. Fountas and Pinnell (1996) also emphasize the idea "that components are not separate elements but are linked together in two powerful ways: (1) through the oral language that surrounds, supports, and extends all

activities and (2) by the content or topic of focus" (p. 21).

"According to Vygotsky, the role of education is to provide children with experiences that are in the ZPD's (zone of proximal development)--activities that challenge children but that can be accomplished with sensitive adult guidance" (Berk, 1995, p. 26). Each of the components in a balanced literacy program provides experiences that enable children to work within their zone of proximal development. Not all children need the same level of support or scaffolding. Some components or approaches offer more support than others.

What then is a balanced literacy program? A program that involves components that provide experiences in the reading and writing processes. A program that offers components that provide different levels of support or scaffolding to the students. According to Fountas and Pinnell (1996), a balanced literacy program involves nine components. Each component offers a different level of support to the student.

1. Reading Aloud to Children

Throughout the day the teacher reads a variety of literature to the students. They can experience texts they are not yet able to read independently. Reading aloud offers the most support for students. Reading aloud "widens their horizons and understandings about books, their

experiences, and their world" (Mooney, 1990, p. 9). Reading aloud also allows the teacher to model fluent reading and to share an enthusiasm for books. Schickedenz (1978) indicates in her research, that children who learn to read easily in school are the same ones whose parents have read to them at home.

Charlotte Huck and Gay Su Pinnell, 1991, describe the power of reading aloud because it combines reading with a pleasurable activity, helps children to hear new structures and uses of language, and to develop a sense of story. Reading aloud also builds vocabulary by listening and interacting with stories read aloud. According to the article, "Reading aloud in classroom: From the modal toward a 'model'" (Hoffman, Roser, & Battle, 1993), a "model" read-aloud program includes a planned period of at least 20 minutes or more daily. The teacher "selects age-appropriate children's literature that, because of its texture, topic, theme, craft, or structure, will likely evoke rich response from her children" (p. 60). Children need to share literature related to other literature, so they can make connections and discover patterns. Discussion also needs to involve personal responses to increase the predictions and connections to the story. Extensions need to occur through writing, drama, and art so students can "express their insights and understanding of stories in new ways" (p. 60). Rereading of stories also increases responses and improves

comprehension.

2. Shared Reading

During shared reading, the teacher and children read together from a big book or other enlarged text. This component was developed in Australia by Don Holdaway in 1979 to help children participate in the act of reading by joining in as the teacher reads. All students must be able to see the text. The teacher reads the text aloud and students join in when they are able. Shared reading provides the scaffolding necessary for children's continued growth in reading. The children read what they can and the teacher is there to support the rest of the reading. Usually a teacher uses the same text for about a week. The first reading focuses on enjoyment and meaning. "This objective should not be sacrificed to any other purpose" (Reading for life, 1997, p. 71). In further experiences with the book, children learn concepts about print, and how to use strategies "to integrate meaning and how to use structural and visual cues to solve unknown words" (p. 72). As with reading aloud, shared reading introduces children to the language used in books, extends children's knowledge, vocabulary, and experience, and lets all children share in an enjoyable reading experience. Text chosen for shared reading should include poetry, enlarged on the overhead projector transparencies, fiction and non-fiction.

Interactive writing (see p. 15) can also be used for shared reading.

3. Guided Reading

Guided reading provides the opportunity for the teacher to work with a small group of children who have "similar reading processes" (Fountas, 1996, p. 22). The teacher picks a book for the group that can be read with a 90 to 94% accuracy. The text is then at the children's instructional level. This means there are just a few challenges that require the use of reading strategies and teacher support or scaffolding. The main goal in guided reading "is to teach the students to use reading strategies independently so that they read new texts successfully" (Reading for life, 1997, p. 81). By scaffolding, guided reading enables a child to develop within Bygotsky's zone of proximal development. "Through guided reading teachers can show children how to read and can support children as they read" (Fountas & Pinnell, 1996, p. 1). Guided reading is divided into three parts or phases. In phase one, the teacher introduces the book by reading the title and asking for predictions. "With beginners, we then talk them through the illustrations and deliberately plant any challenging vocabulary in their ears" (Routman & Butler, 1996, p. 38). At the same time the teacher wants to leave some work for the children, so the teacher leaves some words for them to figure out. This is a chance for the children to focus on meaning as well as the

reading strategies they have been using during shared reading. These strategies are one-to-one matching, directionality, locating known words, predicting, monitoring, searching, checking, self-correcting, and fluency. By the end of the book introduction the children should:

- (1) be keen to read the story;
- (2) be clear about the strategy to focus on;
- (3) have made predictions about the text or what they will learn from the text;
- (4) have some knowledge of how to cope with the difficulties they will encounter;
- (5) be familiar with any new structures, unusual vocabulary, or proper names
(Reading for life, 1997, p. 83).

During phase two the children read the text independently, with teacher support when needed. Each child has a copy of the text and reads quietly. The teacher is observing the strategies the children are using and scaffolds when a strategy is not working for a child.

Round-robin reading is not a part of guided reading because it over-emphasizes accuracy at the expense of understanding; it turns reading into a performance skill with great potential threat to some children; for the child doing the reading it makes use of sound central-strategies during reading almost impossible; and it is grossly uneconomic in that only one child is reading at a time. (Holdaway, 1979, p. 142).

Phase three occurs after reading the text. At this time the teacher and students have a brief discussion and focus on predictions made before reading. This is also a time for the teacher to focus on one or two difficulties and

some strategies needed to solve them. It is also a time for the teacher to reinforce successful strategies. The children who are not confident readers need to know they can try a number of strategies. Phase three also includes rereading to a peer or to themselves. This focuses on "fluent reading and smooth problem solving." (Fountas & Pinnell, 1996, p. 9).

4. Independent Reading

Children need opportunities to practice reading at each stage of their reading development. As Frank Smith (1978) says, "We learn to read by reading" (p. 88). Children need time to read without response activities. They need to choose their own books to read, to reread, and to share ideas about their reading. Independent reading includes reading displays of print around the room, such as poems, songs, and interactive writing, books from shared and guided reading, and new books. The children may read with a friend or by themselves. In independent reading, children "assume the responsibility and control that has been developed through these more supportive approaches" (Mooney, 1990, p. 72). In reading aloud, shared reading and guided reading children have developed reading strategies that they can use independently. In independent reading, children have "a chance to use searching and checking strategies on the run while reading extended text" (DeFord, Lyons & Pinnell, 1991, p. 226).

5. Modeled Writing or Writing for Students

In modeled writing or language experience, the teacher does the writing in front of the class on chart paper so it will be visible to all the students. Students usually give input regarding the content and the teacher talks about what she is writing and the decisions she is making as a writer. The teacher is demonstrating the writing process, while turning students' ideas into written language. Modeled writing offers the most support or scaffolding in the area of writing. Since this offers the most support, children learn early in their literacy development of their "role as both the producers and interpreters of the written word and of the inter-relationship between listening, talking, writing, and reading" (Reading in junior classes, 1985, p. 66). Modeled writing also provides for demonstration and participation in the different writing styles and genre. "Children need to experience the many different forms which writing can take. It is often not sufficient to expect children to generate forms intuitively" (p. 49).

6. Interactive Writing

Interactive writing was developed by educators at the Ohio State University (Button, Johnson & Ferguson, 1996) by building on Holdaway's (1979) work in shared reading. In shared writing (now called interactive writing) the teacher and children work together to compose a text. The teacher and children share the pen to construct words through

connecting sounds and letters. It provides for "an authentic means for instruction in phonics and other linguistic patterns within the context of meaningful text" (Button, et.al., 1996, p. 453). With teacher guidance, children write as much as they are able to, and the teacher writes what the child isn't yet able to do. The writing is done on large chart paper for all students to see.

Interactive writing involves a number of procedures to be effective with beginning writers. The teacher and children negotiate the text. The teacher repeats the text and it is reread each time a new word is completed. The teacher and children share the pen. The teacher has the children say a word slowly and saying the sounds heard. In the beginning children often hear only the beginning and final sounds. The teacher fills in the rest. The teacher has a large name chart and alphabet chart up so children can make links between what they know and sounds heard. For example, the "b" sound is heard in "bed" and the link is made to the "b" in Ben's name on the name chart. As the teacher and children write, the teacher helps children to attend to concepts about print involving spacing, punctuation, and capitalization. Interactive writing can be put into big books or displayed and included as a part of shared reading. Interactive writing provides an opportunity for children to "take an active role in the writing process by actually holding the pen and doing the writing" (Button, et.al.,

1996, p. 447). Interactive writing supports the concept of Vygotsky's zone of proximal development. It is that area within "which the child can not yet learn independently but can learn with appropriate adult support" (Clay, 1991, p. 65).

7. Guided Writing or Writers' Workshop

In guided writing, the teacher serves as a facilitator and guide when children are constructing their individual pieces of writing. The teacher provides guidance, assistance, and feedback. Guided writing helps children learn to apply their growing awareness of conventions of print, spelling and how language operates. Diane DeFord (1994), states "research would suggest that children begin to adopt a phonemic code through writing, and eventually apply this knowledge to reading" (p. 34). In guided writing the child "has the greatest opportunity to create important conceptual links between reading and writing" (p. 36).

According to Lucy Calkins (1994) the "most creative environments are the ones that are structured and predictable" (p. 183). By using the structure of the Writers' Workshop, we don't need "to plan each day's new activities and assignments, but can initiate, scaffold, and guide the classroom community that supports growth in writing" (p. 183). In her book, The Art of Writing, Calkins lists the components of a Writer's Wrokshop:

Mini-Lessons

Usually at the beginning of the workshop. "A time when the teacher offers something to the group that is meant to inspire and instruct" (p. 189).

Status of the Class

The teacher quickly records what each child is working on during the writing time.

Work Time (Writing and Conferring)

Everyone is writing and the "teacher moves among the individuals, conferring with them. These conferences are at the heart of our teaching" (p. 189) because they provide opportunities for one-on-one teaching of various aspects of writing in authentic situations.

Share Sessions

A sharing session follows the writing time. This is a time for sharing and supporting work in progress. Usually three or four students take a turn sharing and get responses from their classmates.

Publication Celebrations

Not everything that is written is published, but at times throughout the year, the children publish and celebrate their finished work.

Guided writing and Writers' Workshop enable the child to learn to apply increasing awareness of conventions of print, spelling, and scaffolding necessary to become independent writers.

8. Independent Writing

It is important to provide many opportunities throughout the day for students to engage in independent writing. This may take many forms, a journal entry, a paper in a writing folder, a booklet, a letter, or a new version of a familiar story.

Independent writing provides for a time to write every day across all areas of the curriculum. During this independent writing, the teacher has a chance to observe writing and reading strategies a child uses and to make instructional decisions about what to model for them during shared and guided reading and modeled and interactive writing.

9. Working with Words (Letters, words, and how they work)

This component is woven into all of the previously mentioned components. Dorothy Strickland (1998), in her book Teaching Phonics Today, talks about "Blending skills with meaning: A whole-to-part-to-whole conceptual framework" (p. 43), as a way of integrating this skills component into a balanced literacy program. She means that students get meaning using whole texts in reading aloud, shared, guided, and independent reading. Direct instruction involves focusing on selected elements or parts from whole texts. This includes phonemic awareness, sound/letter patterns for onset and rimes, phonics, structural analysis and other word recognition strategies. Each part then is applied to the

whole by reading and rereading of whole texts in read alouds, shared reading, guided reading and independent reading. In writing, the direct instruction is applied through modeled writing, interactive writing, guided writing, and independent writing.

The implementation of these components of a balanced literacy program provides for a strong reading and writing curriculum. It provides "ways for teachers to determine their roles in supporting the development of reading proficiency and ways to create instructional settings and materials that support such development" (Goodman, Watson & Burke, 1996, p. 15). Such literacy development is a precursor to learning in all curriculum areas. "Literacy is essential for living in society" (Reading for life, 1996, p. 9).

In order for the videos to be used successfully, there are some steps to follow for effective use. These steps have been adapted from Helen Coltrinari's (1996) Learning through video and television.

1. Preview the tape and select segments which are most appropriate for your group. You don't have to show all of it.
2. Do some activities before viewing the tape. Activities can involve brainstorming, predicting, and hypothesizing about the content of the video.
3. Give teachers a focus for viewing, a reason to watch.

4. Make use of the pause function to identify, clarify, hypothesize, predict, get instant feedback or to check comprehension.

5. Rewind and re-use the same segment for a second or third viewing, focusing on a different aspect of video.

6. Do some discussion or activity after viewing to apply knowledge gained or to reinforce a concept.

GOALS AND LIMITATIONS

The goals of this project is to provide a means of modeling and demonstrating proven strategies in the components of a balanced literacy program. The use of a video provides for modeling and demonstration to facilitate learning, monitor teacher responses, and to assess comprehension. It would be nice if every teacher were to visit a classroom for modeling and demonstration, but it is not always possible.

The videos are intended to be shown by a teacher trained in balanced literacy. The audience could consist of teachers currently being trained or who have previously been trained in the component of balanced literacy.

One of the limitations of this video is that it will be used without the support of a trained teacher who can guide and extend the learning.

Another limitation relates to how effective it will be without prior knowledge of balanced literacy. It is not intended as a primary source of information, but as a supplement.

A third limitation is transferring a very specific action and applying it to a different setting. If the video shows a first grade teacher doing guided reading, will the third grade teacher, special education or bilingual teacher, automatically think it doesn't apply. Her the need is even more apparent for a trained person to make the connections

and extensions necessary to more than a specific grade or area.

The use of a video also does not allow for the chance to interact with the person doing the modeling, as a classroom visit does. The viewer is unable to ask direct questions and receive feedback.

The last limitation is that, due to time constraints, the video may not show the component of balanced literacy the teacher wants most to see.

APPENDIX A
Teacher Questionnaire

Classroom Teachers,

I am working on a video for my Master's Project in Reading at California State University, San Bernardino. This video will depict some of the elements of a balanced literacy program. As a member of last year's CBELT training -- 1996-97, I would like your opinion as to which element you would most like to see in a video.

The video will be used in future training sessions and will be available as a review tool for teachers from trained schools.

| | |
|-------------------------------------|--|
| <input type="text"/> Read Aloud | <input type="text"/> Interactive Writing |
| <input type="text"/> Shared Reading | <input type="text"/> Writer's Workshop |
| <input type="text"/> Guided Reading | <input type="text"/> Working with Words |

Please number them in order of preference 1 - 6.

If you are interested in having me tape a component in your classroom or taping one yourself, please let me know. I would like to begin taping by the middle of February and continue to the middle of April.

Thank you very much for your input and assistance.

Please call me or leave a message at Lincoln School 876-4176.

Attached is a permission form needed for taping.

Sincerely,

Hester Turpin

APPENDIX B

Permission Form for Student Population

February 10, 1998

Dear Parent or Guardian,

I hereby give my permission for including my child in a video
taping of my child participating in a regular classroom language arts
activity.

The taping may be used in a Master's Project in Reading for
California State University, San Bernardino and as a training tape
For teachers.

_____ Yes, I give permission

_____ No, please do not include my child in the taping.

Signature (Parent/Guardian)

(Date)

APPENDIX C

Results of Teacher Questionnaire

Questionnaires were distributed to 59 teachers at three school sites. 38 questionnaires were returned with 36 having usable data (see Table 1).

Table 1

| Read Aloud | Shared Reading | Guided Reading | Interactive Writing | Writer's Workshop | Working With Words |
|------------|----------------|----------------|---------------------|-------------------|--------------------|
| 6 | 4 | 3 | 5 | 1 | 2 |
| 6 | 5 | 4 | 3 | 2 | 1 |
| 6 | 5 | 1 | 4 | 3 | 2 |
| 6 | 5 | 1 | 3 | 2 | 4 |
| 6 | 4 | 2 | 5 | 1 | 3 |
| 6 | 2 | 1 | 3 | 4 | 5 |
| 2 | 3 | 1 | 5 | 4 | 6 |
| 6 | 5 | 1 | 4 | 3 | 2 |
| 6 | 5 | 2 | 4 | 3 | 1 |
| 6 | 4 | 1 | 5 | 2 | 3 |
| 6 | 5 | 1 | 4 | 2 | 3 |
| 6 | 4 | 1 | 5 | 2 | 3 |
| 6 | 2 | 1 | 5 | 3 | 4 |
| 6 | 5 | 1 | 3 | 2 | 4 |
| 5 | 4 | 1 | 6 | 2 | 3 |
| 5 | 3 | 1 | 6 | 2 | 4 |
| 6 | 5 | 2 | 1 | 3 | 4 |
| 5 | 3 | 1 | 6 | 4 | 2 |
| 6 | 5 | 3 | 2 | 1 | 4 |
| 6 | 5 | 1 | 3 | 2 | 4 |
| 6 | 2 | 1 | 3 | 5 | 4 |
| 6 | 5 | 3 | 4 | 1 | 2 |
| 6 | 5 | 1 | 2 | 3 | 4 |
| 6 | 5 | 4 | 3 | 1 | 2 |
| 6 | 4 | 1 | 3 | 2 | 5 |
| 6 | 3 | 5 | 1 | 2 | 4 |
| 6 | 3 | 4 | 2 | 1 | 5 |
| 5 | 4 | 3 | 2 | 1 | 6 |
| 6 | 5 | 1 | 4 | 2 | 3 |
| 6 | 4 | 1 | 5 | 3 | 2 |
| 5 | 4 | 3 | 2 | 1 | 6 |
| 6 | 2 | 3 | 5 | 1 | 4 |
| 6 | 5 | 3 | 2 | 1 | 4 |
| 6 | 5 | 1 | 3 | 2 | 4 |
| 6 | 5 | 1 | 2 | 3 | 4 |
| 6 | 5 | 4 | 3 | 1 | 2 |
| 207 | 149 | 69 | 128 | 113 | 125 |

Table 1 is a tabulation of the questionnaire responses received. The area which was the most desired by teachers was that of Guided Reading with an overall score of 69. Respondents indicated that Writer's Workshop was the next most important area for video taping with a score of 113. Working with Words was third with a score of 125. Interactive Writing and Shared Reading received scores of 128 and 149. The area which received from teachers the least interest in having video taped was Read Aloud with a score of 207.

APPENDIX D

Using the Guided Reading Video

Before viewing the tape, briefly discuss the three parts or phases of guided reading: (1) Introducing the book, (2) Reading the book, (3) Returning to the book.

Show the book introduction section of the video and have teachers focus on what the three teachers did during the book introduction. After video have teachers share their observations.

If the teachers have not discussed the following points, related to book introduction, please emphasize the following:

1. The first teacher had student look at all of the pictures and students made comments.
2. Teachers names of characters during book introduction.
3. The second teacher stopped the picture walk just before ending of story. Students were going to find out how teacher broke her arm during reading.

4. During picture walk some students said fingers and some said toes. Teacher said it would be fingers or toes. This is very important, because the teacher left some work for the students to do during reading. They would have to use a visual cue to determine if word was "fingers" or "toes."
5. The third teacher also gave the character's name - "Cousin Kate" and explained the meaning of swap. She knew they could probably read the word swap, but didn't know the meaning. Swapping is something that is central to the meaning of the story.
6. Notice that the picture walk and your verbal introduction is essential so the students have an understanding of what the story is about before reading.
7. Always include the title of the story in your introduction. This provides a quick interest in the story and doesn't start out being a guessing game.
8. Get some predictions from looking at the cover before picture walk. This is so the

teacher is aware of what the students know about the text. The teacher can then adjust the introduction to their knowledge.

Before viewing part two of the guided reading video, "reading the book," talk about the cues or sources of information students use when reading. Put APPENDIX E on an overhead transparency and discuss the three reading cues: meaning cues, structural cues, and visual cues.

Follow APPENDIX E with an overhead of APPENDIX F - Cues, Strategies, and Skills. This overhead defines cues, strategies and skills. An overhead of APPENDIX G - Cues Systems and Strategy Prompts - brings together questions or prompts the teacher models so the students will use the cues and strategies necessary to gain meaning from the text.

Show part two of the video and have teachers focus on cues and strategies students used when reading.

During the discussion emphasize the following point relating to reading, cues, and strategies.

1. Before reading, the teacher had students review what they would do when they came to a word they didn't know. (See APPENDIX H) Reading Strategies for Unknown Words.
2. First teacher also stopped two students from reading because they didn't have the sense of the story. She briefly went over what the story was about.
3. Teacher separated students a little when reading. Remember it is not choral or round robin reading.
4. Notice how the teacher linked prior knowledge of three to new word there's. In this instance it might be more beneficial to link to the because the thr in three is pronounced all at once.
5. Child reread when words didn't match - used self monitoring strategy.
6. Students used picture's meaning.

7. Students used skill, knowledge of letter sound, by getting mouth ready for the word "finger."
8. Teacher asked for students to check - "How did you know it was the word finger or toes?"

Viewing part three, "returning to the book," of the guided reading video. Have teachers list specific things teachers did. Think about why teachers returned to the text.

Points to emphasize during discussion:

1. Teachers briefly talked about story to confirm meaning.
2. Students found answers as to how teacher broke her arm. Reading to answer question.
3. Went back to text to clear up a point - word "teddy" not "teddy bear."
4. Teacher did some work - "ed" ending - relating it to story.

5. Teacher had students read text a second time to a friend or teacher. She does this to give students a chance to use cues, strategies, and skills mentioned in discussion.

APPENDIX E

Sources of Information¹

MEANING CUES

Meaning cues are the ideas presented in the text, the semantic information.

This includes pictures and diagrams. Of course, meanings can differ according to experience.

The question for a reader is "Does it make sense?"

If it doesn't the reader has to do more searching, more work, until it does.

¹Adapted from Fountas, I.C., & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann

STRUCTURAL CUES²

Structural cues involve syntax and grammar.

Knowing the syntax and grammatical structure of a language enables the reader to anticipate what might come next while reading.

The question for a reader is "Can this word be said this way in this sentence?" or "Does it sound right?"

If it doesn't, the reader has to continue searching for a solution to the problem.

²Adapted from Fountas, I.C., & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann

VISUAL CUES³

Visual cues include graphic information, such as the letters on the page, and the conventions of print.

Print conventions include directional principles, spacing, lower case and capital letters and punctuation.

The question for a reader is "Does it look right?"

³Adapted from Fountas, I.C., & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann

APPENDIX F

Cues, Strategies, and Skills*

HOW THE READER GAINS INFORMATION FROM THE TEXT

Cues sources of information in the text

- Meaning - prior knowledge and experiences, pictures in the book, the overall idea of the story
- Structure - grammar and syntax of language
- Visual - the text, words and punctuation, on the page

Strategies behaviors used to gain meaning from the text

- Self-monitoring - using one to one matching, directionality, and details of print to assess correctness of reading
- Searching - using any or all of the cues to problem solve during reading
- Cross checking - integrating cueing systems to problem solve

*Adapted from Fountas, I.C., & Pinnell, G.S. (1996). Guided reading: A practical approach. Portsmouth, NH: Heinemann

- Self correcting - using cues, strategies and skills to read accurately

Skills are details of text used in context.

- Letter names and shapes
- Phonics
- Punctuation
- Vocabulary

*Adapted from Fountas, I.C., & Pinnell, G.S. (1996). Guided reading: A practical approach. Portsmouth, NH: Heinemann

APPENDIX G

Cue Systems and Strategy Prompts⁶

MEANING (SEMANTICS)

- Did that make sense?
- Look at the pictures.
- What happened in the story when _____?
- What do you think it might be?

STRUCTURE (SYNTACTIC)

- Did that sound right?
- Can you re-read that?
- Can you say it another way?
- What is another word that might fit here?

VISUAL (GRAPHOPHONIC)

- Does it look right?
- What sound/letter does it start with?
- What would you expect to see at the beginning, middle, and end?

⁶Adapted from The Wright Group, permission given to teachers to reproduce for classroom use.

- Where do you start reading?
- Point to the words.
- Did that match?
- Can you point to _____?
- Can you find _____?

SELF-CORRECTIONS

- Can you find the tricky part?
- Are you right? Could it be _____?
- Take a closer look at _____.
- How did you know that word was _____?

CROSS-CHECKING

- How did you know that was _____?
- Is there another way to tell?
- It could be _____, but look at _____.

SELF-MONITORING

- Try that again.
- What did you notice?
- Were you right?
- How did you know?
- Why did you stop?

⁶Adapted from The Wright Group, permission given to teachers to reproduce for classroom use.

APPENDIX H

Reading Strategies for Unknown Words⁸

- Skip the difficult word.

Read on to end of sentence or paragraph.

Go back to the beginning and try again.

- Read on.

Reread inserting the beginning sound of the unknown word.

- Substitute a word that makes sense.

- Look for a known chunk or small word.

⁸Routman, R. (1996). Literacy at the crossroads. Portsmouth, NH: Heinemann. p. 198.

Use finger to cover part of word.

- Read the word using only beginning and ending sounds.

Read the word without the vowels.

- Look at the picture cues.
- Link to prior knowledge.
- Predict and anticipate what could come next.
- Cross check.
"Does it sound right?"
"Does it make sense?"
"Does it look right?"
- Self-correct and self-monitor.
- Write words you can't figure out and need to know on Post-its.

⁸Routman, R. (1996). Literacy at the crossroads. Portsmouth, NH: Heinemann. p. 198.

- Read passage several times for fluency and meaning.

Use errors as an opportunity to
problem solve.

⁸Routman, R. (1996). Literacy at the crossroads. Portsmouth, NH: Heinemann.
p. 198.

APPENDIX I

Suggestions for Professional Development: Guided Reading¹¹

1. Have a selection of emergent early and fluent guided reading texts available. Have teachers work in pairs selecting one text from each group and give a book introduction to each other.
2. Have each teacher audio or videotape a book introduction for one guided reading group.
3. Take running records of three or four students as they read the new book.
4. Listen to or view, preferably with a colleague, the introduction and use the running records to discuss students' first reading. Consider these questions in your discussion:
 - Did the students understand the story?

¹¹Adapted from Fountas, I.C. & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann.

Were their substitutions meaningful?

Was the text too easy or too difficult?

- What were the areas of difficulty?
- Was there a chance for each student to do some "reading work" or did they read it all correctly?
- What sources of information, cues, meaning, structure, graphophonic cues did the students use?

Did you have to prompt for strategies or did they do it on their own.

- Was the text level correct?

How do you know?

¹¹Adapted from Fountas, I.C. & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann.

- Was there evidence that the students used strategies you modeled or talked about in the introduction?
- Would you introduce the text differently?

How?

¹¹Adapted from Fountas, I.C. & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann.

APPENDIX J

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APPENDIX K

Using the Writers' Workshop Video

Before viewing video read Patricia Grace's story Butterflies (see Appendix L). During discussion of story cover these points:

1. We must value children's own experiences.
2. Honesty in writing must be valued.
3. Writers need a supportive response. Writing flourishes in a supportive community.

Prior to seeing the video ask viewers to note how the teacher focused on mini-lesson throughout the parts of writers' workshop. For the mini-lesson the teacher used a read aloud and asked students to focus on what made the story interesting.

After the video, talk about specific comments the teacher made to connect conferencing comments to purpose of the read aloud. What did the author do to make the story interesting?

Next put up Appendix M on overhead projector. Note the four parts of the Writers' Workshop and link each part to the video. The teacher focused on what made the story interesting in the read aloud, conferencing and during sharing time. It's very important to carry through on your focus in the mini-lesson, if carry over is expected into the children's writing. Use Appendix N and Appendix O to elaborate on mini-lesson topics and student-teacher conferences.

APPENDIX L

BUTTERFLIES¹⁵

by

Patricia Grace

The grandmother plaited her granddaughter's hair and then she said, "Get your lunch. Put it in your bag. Get your apple. You come straight back after school, straight home here. Listen to the teacher," she said. "Do what she say."

Her grandfather was out on the step. He walked down the path with her and out on the footpath. He said to a neighbour, "Our granddaughter goes to school. She lives with us now."

"She's fine," the neighbor said. "She's terrific with her two plaits in her hair."

"And clever," the grandfather said. "Writes every day in her book."

¹⁵Grace, P. Butterflies. In Dancing with the pen. (1992). P. 15. Wellington, NZ: Learning Media Limited.

"She's fine," the neighbour said.

The grandfather waited with his granddaughter by the crossing and then he said, "Go to school. Listen to the teacher. Do what she say."

When granddaughter came home from school her grandfather was hoeing around the cabbages. Her grandmother was picking beans. They stopped their work.

"You bring your book home?" The grandmother asked.

"Yes."

"You write your story?"

"Yes."

"What's your story?"

"About the butterflies."

"Get you book, then. Read your story."

The grandmother took her book from the schoolbag and opened it.

¹⁵Grace, P. Butterflies. In Dancing with the pen. (1992). P. 15. Wellington, NZ: Learning Media Limited.

"I killed all the butterflies," she read.

"this is me and this is all the butterflies."

"And your teacher like your story, did she?"

"I don't know."

"What did your teacher say?"

"She said butterflies are beautiful creatures. They hatch out and fly in the sun. The butterflies visit all the pretty flowers, she said. They lay their eggs and then they die. You don't kill butterflies, that's what she said."

The grandmother and grandfather were quiet for a long time, and their granddaughter, holding the book, stood quite still in the warm garden.

"Because you see," the grandfather said, "your teacher she buys all her cabbages from the supermarket and that's why."

¹⁵Grace, P. Butterflies. In Dancing with the pen. (1992). P. 15. Wellington, NZ: Learning Media Limited.

Writers' Workshop A Typical Day

5-10 Minutes

Mini-Lesson

Procedural - how the workshop works

Craft - techniques, style, genre

Skills - conventions that help writers communicate

5-10 Minutes

Status of the Class

A quick check with each writer

20-25 Minutes

Writing Time

All phases of the writing process

Student-Teacher conferences

5-10 Minutes

Group Share

Brings closure

Helps students find out what other writers are up to

Mini-Lessons

PROCEDURAL: How we work together and handle materials

- folders
- rules for writers' workshop
- choosing paper
- one idea on a page
- stapling on a cover
- heading on the cover
- filing finished pieces

STRATEGIES AND SKILLS: Consideration for your reader

- spelling
- words-high frequency
- letter formation
- directionality
- spacing between words
- punctuation
- word study
- capitalization rules

CRAFT: Where is the writer going with this piece?

- telling stories
- topics list
- choosing topic
- details in a story
- crossing out
- adding in information
- cut and past the salvageable part
- title page, dedication, table of content, about the author
- adaptations
- retold by ...
- leads
- sequence
- endings
- types of writing

APPENDIX O

Individual Conferences¹⁸

Guidelines for Conducting Individual Conferences

1. Point out strengths in the writing; look for potential.
2. Focus on only one or two things at a time.
3. Give authentic and specific feedback.
4. Ask probing questions and wait patiently for responses.

One effective conference occurs when the teacher circulates around the room and stops to answer a question, make a suggestion, or respond to a piece of writing. A more formal conference frequently begins with the teacher retelling major details to convey interest in the student's work. Next, the teacher asks questions to focus on the student's intent, information, and organization.

¹⁸Adapted from Calkins, L. (1994). The art of teaching writing. (Rev. ed.). Portsmouth, NH: Heinemann Educational Books, Inc.

Questions to Clarify

1. Would you like to read it to me?
2. What is the most important part of your work?
3. What is the one thing you really want to say?
4. What can you do with the parts that don't fit?
5. What does this piece mean to you?

¹⁸Adapted from Calkins, L. (1994). The art of teaching writing. (Rev. ed.). Portsmouth, NH: Heinemann Educational Books, Inc.

6. Can you tell me more about the part on _____?
7. How (where) are you going to add these new facts?
8. Is there any other place you could begin your story?
9. How does your story sound? What parts are smooth? Choppy?
10. What are you going to do now with your writing?

¹⁸Adapted from Calkins, L. (1994). The art of teaching writing. (Rev. ed.). Portsmouth, NH: Heinemann Educational Books, Inc.

APPENDIX P

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APPENDIX Q

Using the Working with Words Video

Before viewing video put **Appendix R** on overhead. Talk about how these strategies are behaviors good readers develop. We need to model these strategies with interactive writing, shared reading, and guided reading.

While watching the video, note ways these strategies are being developed.

After the video go over ways strategies were developed.

Points to emphasize:

1. Students drew hand under words - looking at letters in left-to-right sequence.
2. Letter patterns being developed with word sorts.
3. Student rereading to check for structure. Does word wound right "jump or jumps"?
4. In working with "ed" ending. Chunking of the big words - "watch" and "need."

Follow discussion with overheads of
Appendix S - Principles Behind Working With
Words.

Appendix T offers some ideas for professional
development in working with words.

Appendix U is a bibliography for working with
words.

APPENDIX R

Four Decoding Strategies

Working with words is one way to "direct children's attention toward letters and sounds to enable them to use strategies not learn skills" (Cunningham, 1995, p. 2).

In Phonics they use, Patricia Cunningham talks about four strategies good readers use when decoding an unfamiliar word. These four strategies are modeled and practiced in working with words.

Four Strategies for Decoding an Unknown Word

- 1) Looking at all the letters in a left-to-right sequence.
- 2) Matching letter patterns with pronunciation.
- 3) Rereading to cross-check pronunciation with meaning.
- 4) Chunking big words.

APPENDIX S

Principles Behind Working with Words²¹

1. Because children are "active learners, they should not just sit and listen or watch, but should be actively engaged in doing something.
2. Because children are at all different stages in their word knowledge, a good activity begins with something easy and ends with a challenge. Multilevel activities.
3. Because children have different ways in which they learn, activities need to include variety - chanting, singing, rhythm, drama, and movement.
4. Rules should be kept to the minimum.
5. The main purpose for working with words is to enable reading and writing. Daily reading and writing should be how children spend the vast majority of their time. Children should not spend their time on isolated activities.

²¹Adapted from Cunningham, P. (1995). Phonics they use: Words for reading and writing. New York: Harper Collins College Publishers.

APPENDIX T

Professional Development Working with Words²²

1. Give teachers a copy of the writing vocabulary task of the Observational Survey. A copy of the writing of a high-achieving child. Talk about the variety of relationships the child understand about words.
2. Bring some running records to a meeting and discuss what they notice about the children's knowledge of how to solve words by the way they attempt unknown words. Do they just sound it out?
3. Bring children's writing samples and discuss what they show about their understanding of how to construct words.
4. Bring a tub of magnetic letters and spend time sorting letters in as many ways as possible.

²²Adapted from Fountas, I.C. & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann.

5. Bring a collection of word tiles or cards and sort in different ways.
6. As a group, after sorting activities, list important aspects of letters and words and how you can integrate this into interactive writing, guided reading, writers' workshop minilessons, or into centers.

²²Adapted from Fountas, I.C. & Pinnell, G.S. (1996). Guided reading: Good first teaching for all children. Portsmouth, NH: Heinemann.

APPENDIX U

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APPENDIX V

VIDEO GUIDED READING

Please view the video Guided Reading.

APPENDIX W

VIDEO WRITERS' WORKSHOP

Please view the video Writers' Workshop.

APPENDIX X

VIDEO WORKING WITH WORDS

Please view the video Working with Words.

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